

AP® 3D Design

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Course Description

AP Studio Art 3D Design is an in depth exploration of the 3 dimensional art making processes. Students will create an original body of work consisting of 12 related sculptures that follow an identifiable theme. These 12 works are part of the students concentration. 8 additional works that demonstrate the student's breadth of understanding of visual art and design will also be created. Breadth work may be created in prior visual art classes and during the summer. During the first week of school, the course is outlined to the students. The individual sections of each portfolio—Quality, Concentration and Breadth—are discussed in detail. I show extensive slide examples from both the College Board and past students' work that correspond to each section of the portfolio—with special emphasis on the distinctions between the Drawing Portfolio and the 2-D Design Portfolio. Additionally, the students review the images and instructions from the AP Studio Art Poster.

AP Sections

1. **Quality:** 5 works that demonstrate mastery of design
2. **Concentration:** 12 in-depth works (sculptures) that follow an identifiable theme
3. **Breadth:** 8 works that demonstrate an understanding of 3D design

Summer Assignment 1

Instructions: You are to complete at least five of the following assignments over the summer for the AP 3-D Design class; it is also required that you be working in a personal sketchbook/visual journal/altered book. This will help

to keep the creativity fresh and establish Art making as a routine. Sketchbooks/journals will be due the second week of school. Your outside work (assignments and sketchbooks) will constitute 50% of your grade throughout the year in AP. Consequently, if you do not do this work, you will not pass the first six-week period. I also want you to take time over the summer to think about ideas that you may want to pursue as a concentration. Please return with a list of 20 potential ideas to be discussed with the class during the first week of school.

Work that is worthy of being considered for the **Breadth** section of the portfolio needs using materials appropriate to the element/principal being addressed. You may choose the type of material to work with—paper, cardboard, metal, wire, plywood, mat board, etc.

Please keep in mind that although 3D design does involve sculpture, the emphasis in this studio is on design—the formal elements and principles (elements: line, color, texture, space, value, shape, and form; principles: unity, balance, contrast, repetition, variety, dominance, etc.). Concept/idea, craftsmanship, and the creation of a visually successful design will all be components of every grade.

You will develop mastery in concept, composition, as well as execution of 3D design elements and principles. As you approach the requirements for this course, you will be expected to use a variety of concepts and approaches to demonstrate your ideas and abilities. Versatility of techniques is also emphasized as you develop ideation and solutions to your problems.

Summer Assignment 2

- create a personal ART website using www.weebly.com
- create a separate page for every summer assignment
- photo-document work in progress and finished
- post images onto pages to organize your work into an online portfolio
- In your sketchbook; research 50 different sculptors and sketch, collage, and or photograph their works into your sketchbook.

Breadth Assignments:

- create an identifiable figure out of 18-20 gauge wire
- create a modular sculpture out of cardboard (14 identical pieces that interlock together)
- negative space (draw the negative space around your modular sculpture)
- cubist animal: using cardboard, create an animal in the style of cubism. Paint in the style of cubism
- paper mache: create a non-traditional hat (not a cowboy hat, sombrero, fitted cap, etc) using paper mache. Hat should be a reflection of artist.
- Plaster carving: cast plaster in a large solo cup, Pringles can, etc., and create an original carving using the subtractive carving method
- Plaster casting: create a life cast of a persons face
- Plaster relief casting: create a relief out of clay slab and cast it in plaster.
- clay: using additive sculpture techniques, create a slab dwelling
- woodcarving: create a relief wood carving out of a board using traditional woodcarving techniques
- woodcarving: create a woodcarving out of a natural piece of wood (log or branch). Use the woods natural shape to determine design (use wood shape as inspiration)

Students may use breadth pieces created during the summer or use ones created in class along with their concentration work. Concentration ideas are formulated in the first week of class because students had the summer to come up with one. These pieces are worked on in class everyday and at home when necessary to ensure completion of all 12. Breadth pieces are almost done entirely at home due to time.

In the past I have also used assignments from the summer list—especially those that the students avoided attempting. Additionally, students may bring in work from other classes such as Ceramics and/or Sculpture that will fit in the 3D Design Breadth category if they feel it is stronger than their class work.

Course Schedule

Block scheduling is used. Classes meet every day for 90 minutes. The course focuses on both sections of the portfolio (Breadth and Concentration) throughout the year, with the best art work selected for use in the Quality section of the AP Studio Art portfolio. The Breadth work is generally teacher driven. Concentration work is student designed and executed. Students come up with a theme and create 12 different works that all relate to a singular theme. Works may vary by materials and mediums. The students are expected to complete some in-class work out of class, depending on the schedule of projects.

Breadth pieces and Concentration pieces may vary from year to year depending on the amount of time spent on specific Breadth assignments. If the students were successful on all the work they produced for their summer work, they may have enough work to complete the Breadth section by the end of the first semester. In that (rare) case, the students might not be expected to do any additional assignments for Breadth and may be allowed to focus on their Concentration.

Concentration

The students are encouraged from the beginning of the class to formulate ideas for their Concentrations and, where allowable, to start working on those ideas in their studio classes. The concept of working in a series or on a concentration is not foreign to our juniors and seniors. This idea is also emphasized in the studio courses as well and obviously, the student coming out of AP Studio Art: Drawing is very familiar with the idea. Consequently, by the senior year, many of the AP 3D Design students have already begun an in-depth exploration/personal investigation in a particular studio that can be further pursued in the AP class. Concentration themes are the most successful when they are meaningful to the student. They should be an in depth exploration of a concept, idea, art making technique, or process. Themes can be expansions on techniques the student has already been exposed to and wishes to pursue to a much higher level. They can also be techniques or processes the student has never worked with before. The entire body

of concentration work needs to be cohesive, unified, and follow an obvious visual theme.

Examples of Concentration Ideas:

- a series of abstract plaster carvings
- A series of wooden totems carved to represent family members
- plaster, wax, or paper castings of house hold objects
- A series of paper mache masks

The goal is for students to complete 7-10 pieces from their concentration during the first semester. Students are also to complete 7-10 of their breadth pieces during this same semester at home (or use some from summer). Second semester will be devoted to creating the final 3-4 concentration/breadth pieces and photographing their work for submission in early May.

Critiques

Critiques are an integral part of all classes. All students are brought together for critiques at regular intervals—generally when they have major assignments due. Each student must show his her work and briefly discuss his or her intent. The class is then expected to provide positive feed back and offer suggestions for improvement. All students participate. The vocabulary of art is introduced through the foundation classes and is reinforced through the verbal and written critique and show reviews. We have class critiques on the days work is due. These generally take the entire class to complete, sometimes more than one class period. I do very little of the talking during these sessions—other than beginning the process with a recapping of the criteria for the project and a reminder to students to address the criteria as part of their discussion. I will only interject when I feel that there is something that has not been addressed or have an idea about a possible solution or suggestion for a next piece. In many instances, after I take the work up to grade it, I provide the student with brief written commentary. For grading purposes, I use a simplified rubric based on the actual AP Scoring Guidelines for Studio Art. I think it is important for AP students to be familiar with the rubric that will be used to score the work in their portfolios. Additionally, there is ongoing dialogue with students on an individual basis

during class time. As well, the students dialogue with each other about their work.

Copyright/Plagiarism

Students are not allowed to work from published photographs or other copyrighted work in the foundation drawing courses—those classes being based on drawing from direct observation. Many students will come into the program with the idea that there is nothing wrong with drawing from photographs, and many of them are quite accomplished at it. Nonetheless, it is a practice that we do not allow in any class and strongly discourage out of class. Copyright issues are discussed with the students early on—they are made aware of the legal issues involved with working from someone’s published work. In the AP 3D class a lot of work is done with the use of printed images and images found on the internet. In these instances, the students know that the work must be significantly altered and only a small component of their individual creation. As well, there are specific things that the student could only reference through a photograph (such as certain animals). Again, in these instances the students thoroughly understand that the image must become part of their larger individual expression. Plagiarism of any kind will not be tolerated.

Keeping Track

Students will create a website to catalog and track their work. Students will be responsible for website creation, updating, photo-documenting work, and cataloging of all their own past and current art work. The website will be part of the overall grade.

Grading

Students will receive a grade for every project completed within a marking period (6 weeks). Progress grades will also be given. Sketchbooks will be graded with every completed project to document planning and thought processes.

Breakdown

- Students are responsible for 20 sculptures total
- 12 will be done in class during the AP course as part of the **Concentration** area
- 8 will already have been done in previous arts (1-4) and/or over the summer and will count as the **Breadth** section
- The top 5 (does not have to come from the concentration area) will be sent for judging/grading for the **Quality** section
- Students will create a website and use it for documentation of their work
- Sketchbooks will be used as visual journals over the summer and will be graded with the completion of projects (12 times)